1860
May 26
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CATALOGUE

OF

THE BEAUTIFUL COLLECTION

OF

MODERN ENGLISH PICTURES

AND

DRAWINGS,

Of the highest Class, the Property of

HENRY BRADLEY, ESQ.,

Who is leaving his Residence at Leamington;

AND THE CHOICE CABINET OF

ENGLISH PICTURES AND DRAWINGS,

THE PROPERTY OF

JOHN MITCHELL, ESQ.,

Of Parkfield House, Bradford, Yorkshire;

And other highly important Works: [John Hollingsworth]

Which will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY 26, 1860,

AND

On MONDAY, MAY 28, 1860,

AT ONE O'CLOCK PRECISELY.

L.25616

—o—

May be viewed Three days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required;* in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

IV. The Lots to be taken away, with all faults and errors of description at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not considering themselves answerable for the correct description or authenticity of any Lot.

V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by Public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

—o—

First Day's Sale.

—o—

On SATURDAY, MAY 26, 1860,

AT ONE O'CLOCK PRECISELY.

—o—

The following are
The Property of HENRY BRADLEY, Esq.

WATER-COLOUR DRAWINGS.

JOHNSTONE.

1 A river scene—evening

HARRISON.

2 A fête champêtre ; and a conversation champêtre—a pair

GASTINEAU.

3 A scene on the English coast

NASH.

4 The court yard of Gosford Hall—*engraved*

D. COX.

5 A basket and still life, in a landscape. *Signed D. Cox, Hereford*

MOLE, 1855.

6 A sea shore, with two children

BOYS.

7 A French river scene

EVANS, 1850.

8 Blackheath

D. COX.

9 A woody scene in Wales, with figures

MÜLLER.

10 A tomb at Xanthus, shewing the encroachment of the river

PEARSON.

11 Ruins, on the edge of a lake

EVANS.

12 A lake scene, with nymphs bathing

DUNCAN.

13 A fisherman and a boy, on a sea shore

BENNETT.

14 A stream with wooded banks

G. FRIPP.

15 A Swiss chateau on a river

CHAMBERS, 1830.

16 SHIPS AT ANCHOR IN THE DOWNS, in a storm. *A very fine drawing*

DE WINT.

17 A river scene, with a barge—evening

CONSTABLE, R.A.

18 A castle

HILLS.

19 Two red deer, in a landscape

BARRETT.

20 A classical landscape—fine effect of sunset, and rising moon

GIRTIN.

21 A view of a country-house

TOPHAM.

22 A group of peasants crossing a wooden bridge

DODSON.

23 A cavalcade setting out from the gateway of a chateau

HUNT.

24 Grapes, Plums, and Apricots. *Capital*

MÜLLER.

25 Bettwys y-Coed. *Signed* 1842

COPLEY FIELDING.

26 A View near Worthing, looking up the valley to Finden—beautiful effect of a passing shower. *A very fine work*

T. S. COOPER, A.R.A.

27 Cattle, in a pool of water—coloured with rich golden effect. *A capital example*

DAVIDSON.

28 A landscape—evening

CATTERMOLE.

29 The Oaks under the Castle Wall. *An important work*

J. D. HARDING.

30 A Landscape, with figures. *A very fine drawing*

MÜLLER.

31 The Harbour of Rhodes, and the Arab Tower, 1844

DRAWINGS—*Framed and Glazed.*

CATTERMOLE.

32 A Woody Glen, beneath the walls of a castle, with a horseman

CATTERMOLE.

33 Rowsley Mill, Derbyshire. *Very fine*

SIR D. WILKIE.

34 A man's head—*in chalk*

SIR W. BEECHEY.

35 Portrait of Mrs. Dunn, of Woolwich. *Very elegant*

J. M. W. TURNER, R.A.

36 AN ENGLISH LAKE SCENE, with a church, and cattle in a pool of water in the foreground

J. M. W. TURNER, R.A.

37 A SCOTCH LAKE SCENE, with a group of peasants in the foreground—the companion

J. M. W. TURNER, R.A.

38 DOVER, from the sea. *The very celebrated engraved drawing—one of the great Master's finest works*

POOLE, A.R.A.

39 A peasant girl and dog in a storm. *This admirable drawing is dated* 1836

STANFIELD, R.A.

40 A town in the Tyrol. *An admirable drawing, most powerfully coloured*

TOPHAM.

41 An Irish cabin, with three children; a landscape seen through an open door

D. COX.

42 A lake scene, with two peasants and cows in the foreground

MÜLLER.

43 A street in Cairo, 1839

PROUT.

44 A view in Venice, with boats and figures

D. COX.

45 Bolsover Castle, with figures and cattle

PICTURES.

J. WARD, R.A.

46 Swine feeding near a shed. *An admirable miniature work*

W. J. MÜLLER.

47 Study of an Arab

W. G. GOSLING.

48 A quiet spot on the Thames

ANTHONY.

49 The armourer

BAKER.

50 Hampton Lucy Church, and Charlecote Park, Warwickshire

J. LINNELL.

51 A rustic landscape, with a stackyard. *A very interesting early work, dated* 1816

HARRY JOHNSON.

51*A view of the coast of Asia Minor, with fishing-boats

NASMYTH.

52 A landscape, with a noble group of trees on the bank of a river, a peasant woman and sheep near a road. *This admirable work appears to have been painted in emulation of Wilson*

TOMKINS.

53 A STREET SCENE IN ROUEN, with the tower of the cathedral seen above the picturesque houses—upright

TOMKINS.

54 A STREET IN ROUEN, with the tower of St. Ouen—the companion

J. F. HERRING.

55 A SCENE IN NORMANDY, with a man leading out a team of horses from the stable of an inn; figures with a hay cart in the background. 1840

A. COOPER, R.A.

56 THE FERRY: a cavalier of the time of the Commonwealth, leading a white horse towards a ferry boat on a river; two other cavaliers with horses on the left. *Dated* 1838

D. HILL.

57 MAY DAY: a group of five children gathering may blossom—circle. *The beautiful original work, exhibited at Suffolk Street, in* 1853

F. Y. HURLESTONE.

58 THE MANDOLINE-PLAYER: an Italian boy, seated on a stone window sill. *A very beautiful work of the accomplished President of the Society of British Artists, dated* 1839

G. LANCE.

59 A GROUP OF MELONS, grapes, apples, greengages, and other fruit, in silver vases, on a marble slab; a jewelled gold cup in the background—circle. *One of the most carefully finished and richly coloured works of this unrivalled Artist*

R. WILSON

60 A CLASSICAL LANDSCAPE, with a river rushing over rocks: a cascade falling from a rocky height, on the left, a noble group of trees on the right, mountainous distance. *Full of delicate atmospheric effect. This choice example came from Mr. Woodburn's Collection*

W. MÜLLER.

61 THE HARBOUR OF RHODES, with a group of figures on the quay. *One of the most brilliant works of this great Artist*

PYNE.

62 KESWICK LAKE AND KENDAL, with the adjoining scenery, represented under the influence of a most brilliant afternoon sun, producing a magical effect. *This grand work is one of the celebrated series of lake scenery, executed for Messrs. Agnew's publications*

J. LINNELL.

63 A STORM IN HARVEST: a group of peasants hastening home through a cornfield, under a very grand stormy sky. *Painted with wonderful power and effect. This chef-d'œuvre was obtained direct from the great Artist, and has never been exhibited: it is dated* 1856

W. MÜLLER.

64 THE SALMON TRAP, IN GLEN LEDDER, NEAR BETTWS Y COED: a grand upright landscape, with a cottage near a stream falling over rocks; richly wooded background. *One of the great Artist's noblest works*

A DIFFERENT PROPERTY.

E. M. WARD, R.A.

65 THE GREAT FIRE OF LONDON. *The celebrated original finished sketch, painted in* 1848, *and retouched in* 1855

J. LINNELL, SEN.

66 THE BOAR HUNT. *The original finished sketch*

T. CRESWICK, R.A., AND R. ANSDELL.

67 OLD WELSH MILL. *A beautiful work, painted in* 1854

T. CRESWICK, R.A.

68 A WATERFALL, NORTH WALES

A. PROVIS.

69 A WILTSHIRE FORGE

J. HOLLAND.

70 A VIEW IN VENICE, with the statue of Bartolomeo Coleoni

W. FROST, A.R.A.

71 A FANCY HEAD

J. C. HOOK, A.R.A.

72 THE SHIP-BOY'S LETTER. *Highly praised by Mr. Ruskin. The celebrated work, exhibited at the Royal Academy*

T. CRESWICK, R.A.

73 TIMBER FELLING

F. LEE, R.A., AND T. S. COOPER, A.R.A.

74 SHEEP ON THE MOUNTAINS

MISS A. F. MUTRIE.

75 THE TRAVELLERS' JOY. *Exhibited at the Royal Academy in* 1859

A DIFFERENT PROPERTY.

J. PHILLIP, R.A.

76 A FAIR IN THE ISLE OF SKYE. *A very important work*

T. S. COOPER, A.R.A.

77 SUMMER AFTERNOON IN THE MEADOWS. *A capital example*

W. CAVE THOMAS.

78 "THE RIVALRY." *Exhibited at the Royal Academy, in* 1855

F. R. LEE, R.A.

79 THE RIVER LECHY, PERTHSHIRE. *A very important work*

F. GOODALL, A.R.A., AND E. A. GOODALL.

80 HIGH MASS IN HENRY VIIths. CHAPEL, WESTMINSTER ABBEY—upright. *A very important work*

J. WILSON, SEN.

80A SCARBOROUGH CASTLE—north side. *A very fine example*

W. COLLINS, R.A.

80B THE DISCIPLES AT EMMAUS. *The well known picture. From Sir M. White Ridley's Collection*

A DIFFERENT PROPERTY.

SHAYER.

81 A LANDSCAPE, with a peasant youth in conversation with a woman, who is seated with a child before her; cattle in the distance

SCARLETT DAVIS.

82 A view on a canal, at Venice, with gondolas and figures—upright

HOWARD, R.A.

83 FAITH, HOPE, AND CHARITY. *A beautiful composition, of cabinet size*

RANKLEY.

84 THE PRODIGAL SON. *Exhibited in the Royal Academy, in* 1848. *From Mr. Andrew's Collection*

SHAYER.

85 MORNING: a landscape, with a mounted peasant and cattle in a ford, near the edge of a wood; a boy with sheep beyond; and clear open distance. *A capital example*

SHAYER.

86 EVENING: a rustic landscape, with a lock on a stream, near a cottage among trees; a boy with horses in the foreground—warm evening effect—the companion

J. PHILIP, R.A.

87 THE HIGHLAND FAIR. *A beautiful finished study, dated* 1848

LEE, R.A. AND T. S. COOPER, A.R.A

88 A LANDSCAPE, with cattle standing in shallow water, and others reposing on the bank of the Medway; Gillingham in the distance—delicate effect of morning. *This capital work is from Mr. Andrew's Collection*

T. Y. HURLESTONE.

89 A SPANISH YOUNG LADY, with a fan in her hand, at a window. *This elegant work is dated Seville,* 1842

H. P. PARKER, 1851.

90 HALT OF SMUGGLERS. *From Lord Northwick's Collection*

VON HOLST.

91 HEAD OF CHRIST—oval. *From Lord Northwick's Collection*

KRUSEMAN.

92 A Warrior of the 16th Century, Returning Home. *This capital work, painted in* 1835, *was obtained by the owner direct from the Artist*

PARTICK NASMYTH.

93 A View at the Entrance of a Wood, with figures, near the New Forest, Hampshire. *This beautiful work was painted in* 1824, *for the present owner, in the Artist's best manner, and the style of Hobbema*

PATRICK NASMYTH.

94 A View of Perth

J. MARTIN.

95 A pair of small landscapes, with figures

GAINSBOROUGH.

95*A small upright river scene, with cows. *From the Collection of H. Belward, Ray, Esq.*

P. H. CALDERON.

96 "LOST AND FOUND." French peasants finding their stolen child at a country fair. *Exhibited at the Royal Academy, in* 1859

SYDNEY HODGES.

97 Guinivere in the Convent: from Tennyson's "Idylls of the King"

J. F. MARSHALL.

98 "THE ARRIVAL OF THE COACH": a road side scene in the eighteenth century. *A fine work*

J. F. HERRING, SEN.

99 INTERIOR OF A STABLE, with a horse, poultry, and goats. *A capital example*

G. BODDINGTON, SEN.

100 A view in Richmond Park. *Exhibited at the Suffolk Street Gallery, in* 1856

W. MÜLLER.

101 BOATS ON THE NILE—the Pyramids in the distance

BRIGGS, R.A.

102 MALVOLIO AND THE DUCHESS

KELS.

103 An episode in the life of the Artist

E. G. WARREN.

104 Glen Sannay, Isle of Arran

G. E. HICKS.

105 The sinews of England

MRS. MARGETTS.

106 WILD FLOWERS AND FRUIT: *a pair of beautiful specimens*—oval

DRAWINGS—*Framed and Glazed.*

W. HUNT.

107 A Girl at Prayer

G. CATTERMOLE.

108 THE MURDER OF RIZZIO. *A very fine work*

DUNCAN.

109 A River Scene, with cattle

F. W. WILKIN.

110 Head of a Spanish Shepherd. *A grand drawing, purchased at the Artist's sale*

GASTINEAU.

111 Croxton Abbey—moonlight

T. M. RICHARDSON.

112 A View in the Waste, Northumberland—storm clearing off

J. CALLOW.

113 A Coast Scene, near Hythe

J. D. HARDING.

114 The Castle of Marienberg, on the Moselle. *Brilliant effect of sunshine. A capital example*

The three following were obtained by the Owner direct from the Artist.

DAVID COX, SEN.

115 DOLYWYDDELLAN VALE. *A careful work of the Artist's middle period*

DAVID COX, SEN.

116 NEAR CORWEN, North Wales. *A fine drawing of the same period*

D. COX, SEN.

117 VIEW IN YORKSHIRE, with cattle and drovers. *A choice example*

End of First Day's Sale.

Second Day's Sale.

—o—

On MONDAY, MAY 28, 1860,

AT ONE O'CLOCK PRECISELY.

—o—

F. R. LEE, R.A.

118 A FRESH IN THE RIVER AWE

SHERLOCK.

119 The Savoy Palace

D. ROBERTS, R.A.

120 ANTWERP CATHEDRAL—*a sketch. Dated* 1834

JAMES PEEL.

121 Haymaking

DELESSARD.

122 A coast scene

LUCKERT.

123 A Flemish town

W. HILTON, R.A.

124 Venus and Vulcan

J. B. PYNE.

125 Windsor, from the Thames

MIDDLETON, AND H. B. WILLIS.

126 An old oast-house in Kent, with figures

BARNES.

127 Children gathering flowers

F. R. PICKERSGILL, A.R.A.

128 Queen Catherine's Vision—*a sketch. Signed and dated* 1847

H. D. 1851 *(Henry Deverell.)*

129 Mariana

KIRLEMANS.

130 A LANDSCAPE. *A very fine example*

C. FIELDING.

131 Windmill, near Shoreham

C. FIELDING.

132 View at Cowes

H. TIFFIN.

133 Sarblingstein, on the Danube. *Exhibited at the Royal Academy,* 1857

MRS. RYMER.

134 Roses

TURNER.

135 A view near Canterbury

J. H. S. MANN.

136 The gypsy

E. J. NIEMANN.

137 A landscape—view in Devonshire

BOUVIER.

138 The first whisper of love

J. H. S. MANN.

139 Spring flowers

J. COLE.

140 Sunshine

G. F. DIXCEE.

141 "Thy mercies, Lord, shall be my song."

MRS. RYMER.

142 Roses

MRS. RYMER.

143 Camelias

A DIFFERENT PROPERTY.

P. F. POOLE, A.R.A.

144 A GIRL AT A SPRING. *Exhibited at the Winter Exhibition last year*

T. S. COOPER, A.R.A.

145 SHEEP ON THE MOUNTAINS

OLD CROME.

146 CASTLE KEEP, NORWICH

VAN SCHENDEL.

147 A Belgian market, at night. *With all the wonderful effect of candlelight for which this Artist is so justly celebrated*

EDWARD DUNCAN.

148 Disembarking sheep at Ryde; part of the Crimea fleet in the distance

E. M. WARD, R.A.

149 THE NOVEL READER: a lady on a sofa. *Beautifully treated, purchased from the Academy, in* 1850

E. M. WARD, R.A.

150 CHARLOTTE CORDAY, going to execution. *Full of fine expression. This picture was a commission to the Artist*

W. P. FRITH, R.A.

151 THE FLIRTATION. *Beautifully finished—painted last year*

J. LINNELL, SEN.

152 AN AUTUMN SUNSET: gleaners returning home—a view near Red Hill. *Justly considered as one of the great Master's best works*

T. S. ROBINS.

153 ON THE COAST OF BOULOGNE. *An important work*

DELAPIERRE.

154 A view in Switzerland

S. B. HALLE.

155 The Magdalen

OLD CROME.

156 An entrance to a wood

J. DANBY.

157 Shipping—sunset. *A fine effect*

H. BRIGHT, AND W. HEMSLEY.

158 An old mill, on the bank of a river; barges unloading timber in the foreground, boys playing at see-saw

W. E. FROST, A.R.A.

159 A reclining figure

C. ROSSITER.

160 Brighton and back, three and sixpence—full of humour. *Exhibited at the Academy last year*

ROBBE.

161 A steer and sheep

W. E. FROST, A.R.A.

162 Il Penseroso

W. DUFFIELD.

163 Dead wild ducks, &c.

TENNANT, 1854.

164 A view near Llangattock, South Wales

TENNANT.

165 A view of a village in Wales

TENNANT.

166 Fagan the Jew—*a sketch*

The following are the Property of
JOHN MITCHELL, Esq.,
of Parkfield House, Bradford, Yorkshire.

DRAWINGS IN WATER COLOURS.

W. HUNT.

167 A Fisher Boy

D. COX.

168 A Coast Scene, with figures

S. PROUT.

169 VENICE—THE BRIDGE OF SIGHS. *A very fine work*

J. M. W. TURNER, R.A.

170 A Sketch of a Landscape. *An early work*

W. HUNT.

171 The Nut-Gatherer

D. COX.

172 A Coast Scene, with figures. *A capital work*

S. PROUT.

173 THE CHURCH OF ST. PIERRE, CAEN, with numerous figures. *A very important work*

J. M. W. TURNER, R.A.

174 MILAN CATHEDRAL—*the engraved drawing*

W. HUNT.

175 An Old Mill

D. COX.

176 Le Pavillon de Flore: part of the Palace of the Tuileries

C. STANFIELD, R.A.

177 Fort Rouge

S. PROUT.

178 An Old Ruin

J. M. W. TURNER, R.A.

179 THE COLISEUM—*the engraved drawing*

W. HUNT.

180 The Wood Gatherer

D. COX.

181 View of Grassmere

S. PROUT.

182 Bologna

J. M. W. TURNER, R.A.

183 Cumberland Fells

W. HUNT.

184 Rustic Courtship. *Very fine*

D. COX.

185 Crossing the Sands

J. M. W. TURNER, R.A.

186 A Landscape View of a Mansion in Essex

W. HUNT.

187 Interior of Guildford Old Church

C. STANFIELD, R.A.

188 A SHIP ON FIRE—upright. *A very important work*

W. HUNT.

189 PEACHES AND GRAPES. *Very fine*

DE WINT.

190 A CORNFIELD, in Lincolnshire

C. STANFIELD, R.A.

191 OLD HARBOUR, SHOREHAM

W. HUNT.

192 A FISHER BOY, WITH A NET. *A capital work*

J. F. LEWIS, A.R.A.

193 ARABS, WITH CAMELS, IN THE DESERT. *Very fine—dated* 1858

J. M. W. TURNER, R.A.

194 BOW AND ARROW CASTLE. *The celebrated work, engraved in the "Southern Coast."*

T. S. COOPER, A.R.A.

195 A LANDSCAPE, WITH CATTLE. *A splendid work—dated* 1834

F. TAYLER.

196 HAWKING IN THE OLDEN TIME. *One of the finest works of the Master*

CARMICHAEL.

197 SPITHEAD—the evening before the fleet left for the Baltic

CARMICHAEL.

198 REVEL—*sketched from the deck of the Pandora*

CARMICHAEL.

199 THE "ROYAL GEORGE" AND 'TOURVILLE," OFF CRONSTADT

CARMICHAEL.

200 CRONENBERG CASTLE

CARMICHAEL.

201 THE "BULLDOG" AND "STARLING" INTERCEPTING TRADE VESSELS

PICTURES.

DAVID COX, SEN.

202 A LANDSCAPE, with a peasant fishing. *A cabinet specimen*

W. E. FROST, A.R.A.

203 A NYMPH, ON A SHORE. *A very fine cabinet specimen of the Master*

JAMES THOMAS LINNELL.

204 A LANDSCAPE—moorland scene, with figures and cattle. *A very fine example, painted in* 1858

D. MACLISE, R.A.

205 THE BALLAD. *A work of the highest quality, painted in* 1858

F. GOODALL, A.R.A.

206 THE DECLARATION. *A beautiful work, dated* 1857

T. CRESWICK, R.A.

207 A LANDSCAPE, with an artist sketching by J. PHILIP, R.A.

J. C. HOOK, R.A.

208 THE BROOK OF HUMAN LIFE

"And out again, I curve and flow
To join the brimming river;
For men may come and men may go,
But *I* go on for ever!"—TENNYSON.

Mr. Ruskin observes in his notes—"The distant landscape in this brook scene is one of the sweetest ever found by painter." *Exhibited at the Royal Academy in* 1859

H. WALLIS.

209 MARTEN, IN CHEPSTOW CASTLE. *A fine work of the Artist, dated* 1858. *Exhibited at the Royal Academy*

J. LINNELL.

210 KENSINGTON GRAVEL PITS. *One of the finest works of the Artist*

W. P. FRITH, R.A.

211 THE STUDY: an artist painting the portrait of a young lady. *A beautiful cabinet work, dated* 1859

P. F. POOLE, A.R.A.

212 ROMP IN THE HAYFIELD. *A charming cabinet work*

J. E. MILLAIS, A.R.A

213 THE LOVE OF JAMES THE FIRST. *The celebrated picture, exhibited at the Royal Academy in* 1859

F. R. PICKERSGILL, A.R.A.

214 OTHELLO AND DESDEMONA. *A superb work of the Master, painted in* 1859

DAVID ROBERTS, R.A.

215 EL HERALDA SEVILLA. *A very fine cabinet example—signed and dated* 1834

J. PHILLIP, R.A.

216 MATERNAL CARE: a mother drawing aside the bed-curtain to look at her sick child. *A very powerful work, painted in* 1859

The following are the Property of a GENTLEMAN, Deceased, and received from Norwich.

H. BRIGHT.

217 A Welch water mill. *Coloured with brilliant effect*

J. MIDDLETON.

218 A river scene—moonlight

J. MIDDLETON.

219 The beech grove

E. A. GOODALL, 1841.

220 An inn-yard at Caen, in Normandy, with numerous figures

OLD CROME.

221 A river scene, with buildings

T. LOUND.

222 A beach scene, Norfolk, with fishing boats and figures

The Nine following Capital DRAWINGS were obtained direct from the Artist by the present Owner.

D. COX, SEN.

223 THE PASS OF GLENCOE

D. COX, SEN.

224 A LANDSCAPE, near Bettwys

D. COX, SEN.

225 THE CONWAY RIVER, near Bettwys

D. COX, SEN.

226 THE THAMES, Westminster

D. COX, SEN.

227 HARDWICK

D. COX, SEN.

228 YORKSHIRE MOORS

D. COX, SEN.

229 PEAT GATHERERS

D. COX, SEN.

230 CADER IDRIS

D. COX, SEN.

231 KENILWORTH

D. COX, SEN.

232 THE PIRATE'S ISLE—*a very important work. From Lord Northwick's Collection*

FINIS.

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